
Destiny

Central Texas Choral Society

David Guess, conductor

McLennan Community Orchestra

Peter Olson, conductor

MCC Chorale

Jenna McLean, conductor

Tina Thompson-Hays, soprano

Mark Diamond, baritone

Friday, May 2, 2025, 7:30 p.m.

Sunday, May 4, 2025, 3:00 p.m.

Wilbur A. Ball Performing Arts Center

Program

The Hebrides, op. 26

Felix Mendelssohn
(1809–1847)

Schicksalslied, op. 54
(*Song of Destiny*)

Johannes Brahms
(1833–1897)

Domine, ad adjuvandum me festina
(*Lord, My God, Assist Me Now*)

Padre Giovanni Battista Martini
(1706–1784)

Mason Kusler, soprano | Madison Gray, alto
Adam Perez, tenor | Ladanian Haynes, bass

BRIEF INTERMISSION

Dona nobis pacem
(*Grant Us Peace*)

Ralph Vaughan Williams
(1872–1958)

- I. Agnus Dei
- II. Beat! beat! drums!
- III. Reconciliation
- IV. Dirge for Two Veterans
- V. The Angel of Death has been abroad
- VI. O man greatly beloved

Tina Thompson-Hays, soprano
Mark Diamond, baritone

The use of all cameras and recording devices is strictly prohibited.
Please turn off all cell phones and pagers or set ringers to silent mode.

Program Notes

Felix Mendelssohn was a child prodigy. Although he only started piano lessons at age six, he was performing publicly by nine and composing string symphonies by twelve. He was a prolific composer as a teenager, with a mature compositional style emerging by sixteen. In 1829, already an established composer and performer at the age of twenty, Mendelssohn traveled to Britain and visited the Hebrides, a series of islands off the west coast of Scotland. He was apparently so taken by the scenery, including a striking rock formation called Fingal's Cave, that he composed the opening bars to ***The Hebrides*** overture that day, including the initial musical sketches in a letter to his sister. However, Mendelssohn did not complete and perform the piece, also often referred to as *Fingal's Cave*, until 1832. The work is one of the first of its kind: a concert overture that is meant to be performed on its own and not as the introduction to a staged work, and it is also considered one of the first tone poems. It is not strictly programmatic—there is no specific narrative—but the piece clearly evokes a Romanticized scenery of rolling waves, strong winds, and rocky landscapes. Mendelssohn includes two themes—one mysterious and brooding, and the second somewhat calmer and tentatively positive—and then develops primarily the first theme into an exciting climax. The excitement dissipates for the return of the calm second theme in the clarinet, which is soon interrupted by an energetic and stormy coda that builds to a climactic ending. (—Peter Olson)

A renowned composer, theorist, and teacher of the late Baroque period, **Giovanni Battista Martini** was an influential figure in eighteenth-century music, best known today for his scholarly writings and his role as mentor to a young Wolfgang Amadeus Mozart. ***Domine ad adjuvandum me festina*** is a setting of the opening verse of Psalm 70, a text traditionally used to begin many liturgical hours. Martini's setting captures both the urgency and devotion of the text through its lively rhythms, bright harmonic palette, and expressive interplay of voices and instruments. The piece reflects his command of counterpoint and his ability to combine Baroque grandeur with spiritual intensity, creating a vibrant invocation that resonates with both joy and supplication. (—Jenna McLean)

Domine, ad adjuvandum me festina

Domine, ad adjuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum, Amen.
Alleluia!

Lord, My God, Assist Me Now

O Lord, make haste to help me.
Glory be to the Father, and the Son, and the Holy Spirit.
As it was in the beginning, and now, and forever,
And world without end, Amen.
Alleluia!

Late in the summer of 1868, having taken his father to Switzerland for a mountain holiday, **Brahms** visited his friends the Dietrichs in Oldenburg. While there, he specifically asked if they could visit the great shipbuilding works at Wilhelmshaven (curiously, though he could rarely be induced to board a ship, Brahms was fascinated with them). On the morning scheduled for the visit, rising before the rest of the family, Brahms started reading the poems of Friedrich Hölderlin (1770–1825), which he found amidst the Dietrich family's books. He told his hosts that he had been deeply moved by a poem entitled "Hyperion's Song of Fate." Years later, in a memoir recalling his friendship with Brahms, Dietrich wrote:

When, later in the day, after having wandered about and seen everything of interest, we sat down by the sea to rest, we discovered Brahms at a great distance, sitting alone on the beach and writing. These were the first sketches for the ***Schicksalslied***.

The text, re-enacting the Classical fatalism of the Greeks, spoke to some central element in the composer's own soul; yet despite the immediate reaction to the poem and the instant musical sketch, he was unable to bring the work to completion until May 1871. The problem may have lain in the structure of Hölderlin's grim text: the poem is in two parts,

Program Notes

the first depicting the tranquil, eternal bliss of the gods in their abode of light, the second contrasting it with the torments of humanity, driven by a blind destiny. Brahms did not want to end the music in such a negative mood. He considered simply repeating the opening words at the end, but was dissuaded from that course by the conductor Hermann Levi. Instead he concluded the piece with a tranquil orchestral statement of the opening music, thus rounding it off musically with a hint of consolation, while retaining the text's original form. The music of the gods is luminous, sharply contrasted to the hard-driven torments of mankind, especially the dramatic depiction of "water thrown from crag to crag," followed by a sudden silence. The chorus ends on a note of resignation, but again—as in the Alto Rhapsody—a shift from C minor to C major brings reconciliation. (—Steven Ledbetter, www.bso.org/works/brahms-schicksalslied)

Schicksalslied

Ihr wandelt droben im Licht
Auf weichem Boden selige Genien!
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der Schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt,
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit

Doch uns ist gegeben
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen
Jahrlang in's Ungewisse hinab.

(Friedrich Hölderlin)

Song of Destiny

Ye wander gladly in light
Through goodly mansions, dwellers in Spiritland!
Luminous heaven-breezes
Touching you soft,
Like as fingers when skillfully
Wakening harp-strings.

Fearlessly, like the slumbering
Infant, abide the Beatified;
Pure retained,
Like unopened blossoms,
Flowering ever,
Joyful their soul
And their heavenly vision
Gifted with placid
Never-ceasing clearness.

To us is allotted
No restful haven to find;
They falter, they perish,
Poor suffering mortals
Blindly as moment
Follows to moment,
Like water from mountain
to mountain impelled,
Destined to disappearance below.

Program Notes

Ralph Vaughan Williams was one of the most important British composers of the first half of the twentieth century. His output was diverse in style and genre, but a common thread was an expression of English national identity. He is credited with forging a distinct English style—separate from the Germanic style that dominated Classical and Romantic music—and giving England a musical voice that later composers built on and developed. By the time World War I broke out, Vaughan Williams was already an established composer, but he felt compelled to volunteer for the Army, despite being nearly 42. He served first in an ambulance crew and later as an artillery officer, and his wartime experiences left a lasting impression on him. Two decades later (1936), as the clouds of war gathered again, Vaughan Williams composed the choral-orchestral *Dona nobis pacem* as a statement on the grim realities of war and his desire for peace.

The phrase ***Dona nobis pacem*** (“Grant us peace”) comes from the Agnus Dei (“Lamb of God”) in the Latin mass. Vaughan Williams bases the first movement of his piece on this text and returns to this plea several times as a recurring motive and the crux of the work. The second, third, and fourth movements are all texts by the American poet Walt Whitman, who had lived through the American Civil War. “Beat! beat! drums!” focuses on the drama of impending war and the force with which it disturbs every facet of life. Vaughan Williams utilizes drums, trumpets, and orchestra to vividly depict the text, while the choir’s forceful and rapid declamation contributes its own percussive quality, adding to the urgency and drama. “Reconciliation” is a beautiful reflection on the healing power of time. Vaughan Williams gives this text first to the baritone soloist, and echoes in the choir emphasize the time required for healing and reconciliation. The “Dirge for Two Veterans” depicts a slow march toward the burial of two men killed in battle. The march is interrupted by thoughts about the moon, but eventually the two disparate ideas converge, and the moon becomes a symbol of grief—and love—for the veterans. The final two movements use texts from the Old Testament. The fifth movement begins with an excerpt from a political speech given in 1855 in opposition to the Crimean War that alludes to the Angel of Death, the tenth plague of Egypt. A passage from Jeremiah follows, emphasizing the desolation of war and pleading for help to overcome and heal. Redemption then comes in the final movement as several scriptural passages outline the coming peace and glory. Vaughan Williams takes the listener on an exultant journey toward this hope for peace, with the music building toward a glorious climax. But the work ends on a note of quiet contemplation rather than jubilant hope, perhaps commenting on the need for individuals to consider their personal role in the pursuit of peace. (—Peter Olson)

Dona nobis pacem

I.

Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

Grant Us Peace

Lamb of God, who takest away the sins of the world,
Grant us peace.

II.

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying,
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers’ bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Program Notes

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

(Walt Whitman)

III. Reconciliation

Word over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage, must in time be utterly lost;
That the hands of the sisters Death and Night, incessantly softly wash again, and ever again, this soil'd world:
... For my enemy is dead—a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin—I draw near;
I bend down, and touch lightly with my lips the white face in the coffin.

(Walt Whitman)

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
(In the foremost ranks of the fierce assault they fell,
Two veterans son and father dropped together,
And the double grave awaits them.)

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

Program Notes

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
(’Tis some mother’s large transparent face,
In heaven brighter growing.)

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

(Walt Whitman)

V.

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one, as of old, to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.
(John Bright)

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land... and those that dwell therein.
The harvest is past, the summer is ended, and we are not saved.
Is there no balm in Gilead; is there no physician there? Why then is not the health of the daughter of my people recovered? (Jeremiah 8:15–22)

VI.

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.
The glory of this latter house shall be greater than of the former... and in this place will I give peace.
Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth; and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.
And it shall come, that I will gather all nations and tongues. And they shall come and see my glory.
And I will set a sign among them, and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.
Glory to God in the highest, and on earth peace, good-will toward men.

(Daniel 10:19, Haggai 2:9, Micah 4:3, Leviticus 26:6, Psalm 85:10–11, Psalm 118:19, Isaiah 43:9, Isaiah 66:18–22, Luke 2:14)

Personnel

McLennan Community College Chorale

Soprano

Morgan Case
Aundraya Jacobs-London
Mason Kusler
Meg Morrison
Sabrina Ochoa

Alto

Madison Gray
DJ Randolph
May Williams

Tenor

Nathan Johnson
Hayden Stephens
Donavan Tipton

Bass

Colton Claridy
Ladanian Haynes
Abby Marshall
Adam Perez
Jaden Rankin
Apollo Warhol

Central Texas Choral Society

Marnie Abrahams – ASL Professor, Baylor
Susan Anderson-Karakashian – Retired; member of Waco Ukulele Orchestra
David Blacklock – Retired Physician
Todd Blattman – Physician
Kathleen Branyon – Retired Opera Singer/Voice Teacher
Emma Cann – Stained Glass Artist
Pam Carpenter – Compliance Officer, Strata Trust
Linda Cates – Attorney/Educator
Carmen Conaway – Legal Intake Specialist, Milam & Fanning
Elesha Coffman – Professor, Baylor
Judy Cooper – Music Educator/Church Musician
Brian Davis – Retired Choral Director/Singer
Sherry DeHay – University Research Outreach Specialist, Baylor
Marissa Everett – Elementary Teacher
Amanda Fisher – Archivist, Special Collections, Baylor
Samantha Fokos – Merchandise Allocator, Magnolia
Gregg Goebel – Retired Physician
Marilyn Goebel – Retired Math Teacher
David Goodman – Retired Opera Singer/Voice Teacher
Jameson Graber – Math Professor, Baylor
Logan Gwin – Accountant, Baylor
Ana Hall – Homemaker
Julie Harvey – Adoption Professional
Sarah Harvey – Retired Music Educator
Timothy Heckenlively – Senior Lecturer in Classics, Baylor
Fredrick Herrera – Elementary teacher, Midway ISD
JoDee Heyduck – Teacher/UMC Music Minister
Oliver Houston – Student, University High School
Robin Houston – Attorney
Courtney Holleyman – HHPR Internship Manager, Baylor
Julia Kettering – Accountant
Clare Kulhmann – Speech-Language Pathologist
Andrea Lail – College and Career Administrator
Lela Lamm – Coordinator of User Access, Baylor Collection
Karla Leach – Medical Dosimetrist

Jon Martin – Technology Consultant
Katie Martin – Health Information Manager
Mark McCoy – Retired Radio Personality
Hannahlise McDaniel – Administrative Assistant, Baylor
Neil Messer – Professor, Baylor
Jana Millar – Retired Music Professor, Baylor
Kim Olmstead – Music educator
Matt Price – Mechanical Engineer, Space X
Phil Rhodes – Director of Business Intelligence, Baylor
Joye Saladino
April Salazar – Student, MCC (Audio Technology)
Katy Sanderford – Music/Choir Teacher, China Spring Intermediate School
Heather Scott – Small business owner; lead singer, The Elephants
Rick Scott – Manager of Training, Texas Farm Bureau Insurance
Michelle Shero – HR Professional
Rachel Smith – Special Education teacher, China Spring ISD
Bob Sowder – Pharmacist
Sue Sowder – Medical Billing, Baylor
Nicole Stone – 2nd Grade Teacher
Pat Talley – Retired Pharmacist
Lydia Tate – Business Coach and Development Strategist
Tina Thompson-Hayes – Retired Opera Singer/Voice Teacher
Christy Town – Professional artist
Kristi Turner – McLennan County District Clerk Office
Mike Welch – Retired Music Educator
David J. White – Senior Lecturer in Classics, Baylor
Nathan Williams – High School Senior
Robin Wilson – Retired music educator; brand and marketing design specialist
Sam Wilson – Retired Engineer
Waynta Wirth – Retired Music Educator
Norman Wurgler – Retired university music educator
Pam Wurgler – Retired university music educator

Personnel

The Central Texas Choral Society was reorganized in 2012 as an auditioned community chorus in the Central Texas area. CTCS evolved out of the Waco Civic Chorus, which was active beginning in the late 1970's. Former Baylor School of Music Professor Robert Young was the founding director of the chorus. Dr. Donald Balmos, then Director of the Department of Fine Arts at McLennan Community College, took over the responsibilities of leadership and musical direction in the mid 80's. During his tenure, the chorus performed many of the standard works for chorus and orchestra. John McLean, Assistant Choral Director at Baylor University, served as director from 2001–2003. Current director, Dr. David Guess, sang with the chorus in the 1990's and took over the baton as president and musical director in 2012.

The ensemble presents 3 to 4 concerts each season and is committed to the performance of important compositional milestones in the choral art. Recent performances include Haydn's *Lord Nelson Mass* and *Te Deum*; Mozart's *Vespers*; Johannes Brahms' *Liebeslieder Walzer* and *Ein Deutsches Requiem*; Leonard Bernstein's *Chichester Psalms*; Dan Forrest's *Requiem for the Living*; Ludwig van Beethoven's *Mass in C* and *Choral Fantasy*; and *Glorias* by Randall Alan Bass and Daniel Pinkham. They enjoy collaborating with other musical organizations throughout the area and recently completed a run of *The Hunchback of Notre Dame* with Waco Civic Theatre. They have also joined forces with the McLennan Community Orchestra (*Durflé Requiem*); the Midway High School Chamber Singers and Orchestra (*Mozart Requiem*); MCC Chorale and Percussion Ensemble (*Carl Orff's Carmina Burana*); Baylor Symphony Orchestra and choirs (*Beethoven's Symphony #9 "An die Freude"*); 14 sold-out performances of *Les Miserables* and a 3-week run of *Sweeney Todd: The Demon Barber of Fleet Street* with the Waco Civic Theater; and a performance of classic American choral music with the Youth Chorus of Central Texas. Member of the ensemble also perform in smaller groups at local community activities throughout Central Texas including various KWBU events, the Waco Christmas Tree Lighting, Christmas on 5th, the Junior League Holiday Market, the Cultural Arts Festival, the Mayborn Center's Christmas Lights in the Village, HEB's Feast of Sharing, and most recently for the Historic Waco Holiday Celebration.

CTCS members come from communities throughout Central Texas and from all walks of life—doctors; lawyers; stay-at-home moms; business leaders and community activists; faculty from all levels of education; even high school singers who want to have a different musical experience. Though the core of singers remains fairly constant, singers often join as their schedules allow. One of the unique aspects of the chorus is the participation of family units who often join together to have the wonderful experience of singing great works of art with CTCS.

CTCS is an official 501(c)(3) organization, and all monetary gifts of any amount are most welcome and tax deductible. All contributors will be acknowledged in concert programs. For further information visit us online:

Website – centraltexaschoralsociety.org

Facebook – Central Texas Choral Society

E-mail – centexchoralsociety@gmail.com

Donations may also be mailed to: Central Texas Choral Society, 405 Water Wood Circle, Woodway, TX 76712

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Phil Rhodes, Vice President
Logan Gwin, Treasurer
Heather Scott, Secretary

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Zakk Owens Kayla Torp
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Artistic Director, Dr. David Guess

CTCS would like to thank the following people and organizations for their generous support:

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In Memory of Richard Turner

Personnel

McLennan Community Orchestra

Violin I

Mary Brinkerhoff
Melinda Coogan
Skylar Hunt*
Kailea Kuecker^s
Fernando Sanchez

Violin II

Morning Alexander
Becca Cassidy
Michael Gallagher
Rodney Sturdivant*

Viola

Katie Kilmer
Gana Leggett
Kristen Manley^s
Brooke Smith*

Cello

Clara Griffey
Laura Hubbard
Jessica Kincaid
Kelley MacGregor
Chris Martin*

Bass

Edgar Carrillo^s
Victor Leggett*

Flute

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Jamie Espen*
Rita Huie, *piccolo*

Oboe

Frank Allbright*
Brently Bartlett

Clarinet

Donna Flowers
David Hooten*
Mary Lampert

Bassoon

Mark Stansel*
Tristen Collinsworth
Grady Viertel,
contrabassoon

Horn

Johnny Harper
Chris Manley
Raul Munoz*
Amy Plummer Nutt

Trumpet

Joe Hooten
Rachel Kincaid*
Arthur Torres

Trombone

Roland Huie*
Ainsley McDaniel^s
Mike Milam

Tuba

Aidan O'Shields^s

Percussion

Tre-Jon Andrews
Angel Chavez
Ricardo Forester
Bethany Jordan^s
Jennifer Sitton*

Harp

Andrea Fronk

Keyboard

Mike Makowski

* Principal

^s MCC Student

The McLennan Community Orchestra is a student and volunteer orchestra sponsored by McLennan Community College. The orchestra is made up of students, teachers, and other community members of diverse professions and ages who love to gather and make music together. The orchestra provides accessible performances of great orchestral works—both familiar and unfamiliar—to the community.

The MCO welcomes all string players and includes a limited number of winds and percussion. The group rehearses Thursday evenings during the school year. Full-time MCC students who play in the orchestra are eligible for scholarship. Interested players should contact orchestra@mclennan.edu for more information.

Donations to the McLennan Community Orchestra may be made through the MCC Foundation (indicate the donation is for the orchestra): www.mclennan.edu/foundation.

Scan here to receive updates about upcoming MCO concerts and events:



A heartfelt thanks to the following for their support in making this concert possible:

Courtney Holleyman, Chason Disheroon, John Weber
Central UMC – Zakk Owens, Dave Brower, Mike Welch, Bob Sowder
McLennan Community College – Mandy Morrison, Randy Dockendorf
Midway High School – Darrell Umhoefer, Beau Benson, Jeff Rice, Shawna Furman, Kenneth Moss
Texas Master Chorale – Brad Bouley
Mike Makowski, Rehearsal Accompanist

Personnel

A native of Richardson, Texas, **Tina Thompson-Hays** (formerly Thompson-Broussard) holds vocal performance degrees from Baylor University and Florida State University. After completing a Master's degree at FSU, she was awarded a Rotary International Scholarship to study at the International Opera Studio in Zurich, Switzerland. Highlights of her eight years in Europe include singing *Carmina Burana* with the Ukrainian Philharmonic, numerous opera roles and oratorio solos and a year-long stint as "Carlotta" in Lloyd-Webber's *Phantom of the Opera*. She later returned to Zurich to sing with the Zurich Opera. Thompson-Hays began her teaching career at Furman University and later Clemson and Converse College, all in South Carolina. She was a frequent performer with area symphonies, opera companies and recitals. She and her husband Mark Hays married and moved to Waco in 2018. She currently teaches voice in the Midway High School choral program and privately in her home and is a staff singer and soloist at St. Alban's Episcopal, Waco. She also plays French Horn in The Waco Community Band and McLennan Community Orchestra.

American lyric baritone **Mark Diamond** enjoys an exciting and varied singing career throughout the United States and abroad. This season you can hear him singing with Austin Opera, Florida Grand Opera, and Gulbenkian Orchestra in Portugal. Past season highlights include performances with Houston Grand Opera, Seattle Opera, Seoul Philharmonic, Baltimore Symphony, San Antonio Opera, the opera theaters of Limoges, Caen, and Reims, and many more. Mark Diamond is the recipient of numerous awards, highlights of which include 1st Prize in the Eleanor McCollum Competition at Houston Grand Opera and the Sun Valley Opera Competition, the Sara Tucker Study Grant from the Richard Tucker Foundation, and the Richard F. Gold Career Grant from the Shoshana Foundation. A native of Augusta, Georgia, Mark Diamond received a Bachelor of Music in Music Education from Georgia Southern University, a Master's degree at The Shepherd School of Music at Rice University, and his doctorate at The Moores School of Music at University of Houston. Dr. Mark Diamond currently lives in Waco, Texas, and is on the faculty of the Baylor University School of Music.

Dr. **David Guess** currently serves as artistic director of the Central Texas Choral Society and has a private studio of over 25 voice students. He has served on the music faculties at Baylor University and McLennan Community College and for nine years was Director of Choral Activities and Assistant Professor of Music at the University of Mary Hardin-Baylor. He is in demand as an adjudicator, clinician and presenter and has directed high school All-Region choirs throughout the state. He has many years of experience in the community choir world having served as Conductor of the Bell Chorus in Belton, Assistant Conductor of the Temple Civic Chorus, and a singer in the Waco Civic Chorus, Canterbury Choral Society in Oklahoma City, San Antonio Meistersingers, and Temple Symphony Chorus. He is an active member in ACDA, TCDA, TMEA, NATS, and Chorus America. Dr. Guess holds a Doctor of Musical Arts in Choral Conducting from the University of Texas at Austin; Master of Music Education with emphasis in Choral Conducting from the University of Oklahoma; and Bachelor of Music with an emphasis in church music from the University of Mary Hardin-Baylor.

Jenna Hernandez McLean is a music educator, conductor, and Mezzo-Soprano based in Waco, TX. Jenna has taught public school and community choirs in Texas and Oregon and has also served as a Teaching Artist with the VOCES8 Foundation. Currently, she is Director of Choral Activities at McLennan Community College and the Co-Director of the Youth Chorus of Central Texas. In addition to her work as an educator and conductor she also maintains an active performance schedule with professional choral ensembles around the United States such as The Crossing, The Santa Fe Desert Chorale, Ensemble Altera, Orpheus Chamber Singers, Verdigris Ensemble, Incarnatus, and The Highland Park Chorale. Previously, Jenna was a member of the VOCES8 US Scholars program. While residing in Oregon, Jenna recorded *Cycles of Eternity: Works for Female Voices* with In Mulieribus, a professional chamber ensemble devoted to exploring repertoire for treble voices from Renaissance to new compositions. Jenna completed her undergraduate studies in choral music education and her graduate studies in conducting with a choral emphasis at Baylor University.

Dr. **Peter Olson** is an Instructor of Music at McLennan Community College, where he teaches Music Appreciation and directs the McLennan Community Orchestra, a hybrid student-community orchestra which he founded in 2020. Dr. Olson has led the orchestra in many successful and well-received concerts in its first four years, including performances of Beethoven's Fifth Symphony, Dvořák's *New World* Symphony, Duruflé's *Requiem* (with the Central Texas Choral Society), and many other smaller works. Dr. Olson prepared the first performance edition of Agathe Backer Grøndahl's *Andante quasi allegretto* for piano and orchestra, composed in 1869, and conducted the American premiere of the work in 2023. He has presented at the Society for American Music annual conference and served as the Assistant Editor for the peer-reviewed journal *Performance Practice Review*. Dr. Olson studied conducting with Miguel Harth-Bedoya and holds a Doctor of Musical Arts in conducting and a Master of Arts in musicology from Claremont Graduate University as well as a Bachelor of Arts in music and liberal arts from Southern Virginia University.

McLennan Community College Music Faculty & Staff

Mandy Morrison, Director of Visual and Performing Arts
Jon Conrad, Music Area Coordinator
Jonathan Kutz, Music Industry Careers Program Director
Meghan Wilfong, Senior Administrative Assistant
Bradley Christian, Dean of Arts and Sciences

ENSEMBLES

Noah Alvarado, *jazz band*
Jon Conrad, *band*
Jenna McLean, *choir*
Clark Nauert, *jazz band*
Peter Olson, *orchestra*
Edgar Sierra, *opera*
Arthur Torres, *mariachi*

MUSIC INDUSTRY CAREERS

Jon Fox
Shane Hall
Brian Konzelman
Jonathan Kutz
Maddison Livingston
Patrick McKee
Clark Nauert

WINDS

Brently Bartlett, oboe
Vanessa Davis, clarinet
Clay Garrett, euphonium/tuba
Kim Hagelstein, horn
Timothy Owner, trombone
Masha Popova, flute
Mark Schubert, trumpet
Matthew Singletary, saxophone

PERCUSSION

Jonathan Kutz

STRINGS

Ben Cantrell, violin/viola
Kate Cockle, harp
Peter Olson, bass

VOICE

Jenna McLean
Mandy Morrison
Edgar Sierra

PIANO

Jared Eben
Marsha Green
Ping-Ting Lan
James Pitts

MUSICOLOGY & THEORY

Kate Cockle
Jared Eben
Marsha Green
Peter Olson
James Pitts
Matthew Singletary

ADMINISTRATIVE STAFF

Randy Dockendorf,
Theatre Technician
Nick Webb, Box Office

Scan the QR code for a complete list of events.
Concerts begin at 7:30 p.m. unless noted.



Scan the QR code to sign up for news and concert reminders from the McLennan Music Department.

